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THE STONES
START ME UP

DOKKEN
ALONE AGAIN

TRIUMPH
**MIDSUMMER'S
DAYDREAM**

GARY MOORE
SHAPES OF THINGS

DISCOVER THE
EXCLUSIVE GUITAR
TECHNIQUES OF

**GARY
MOORE**
AND
**BRIAN
SETZER**

RIK EMMETT
POSTER/FEATURE



SHAPES OF THINGS

As recorded by Gary Moore
(From the album VICTIMS OF THE FUTURE/Mirage Records)

Words and music by
Keith Relf, Paul Samwell-Smith
and James McCarty

Moderate Rock ♩ = 112

Rhy. Fill 1

1st Verse

B5 A5/B E6/B B5/F# B/F# E D5 E/B E7/B A/B E5/B F# F#5 B C5

B Mixolydian (B, C#, D#, E, F#, G#, A)

Shapes of things be-fore my eyes,

just teach me to de-spise, will time make men more

wise? Here, with-in my lone-ly frame,

my eyes just hurt my brain, but

will it seem the same? Come to-mor-row,

† Strike F# @ 2fr.; strike B5 on all other accents.

Fill 1 A/B

1/2

1/2 P

T 2

A 2

B 2

P

(2nd time: C5 10fr. C)

will I be old - er? Come to - mor - row, may - be a sol - dier? Come to - mor - row,

2nd time to Guitar solo

(2nd time: pick slide)

will I be bold - er than to day?

2nd Verse

Now the trees are al - most green, but will they still be seen

when time and tide have been?

w/Rhy. Fill 2 (6 times)

Soon, I hope that I will find what's

Fill 2

Rhy. Fill 2

Gtr. II

Fill 3

Asus4/B (Fill 4)

deep with in my mind, that

Rhy. Fill 1 (doubled by Gtr. II 8va)

won't dis - grace my kind, To Chorus

Guitar solo

ff Full trem. bar

Full

sl

1/2

H P

Full

B

P

sl

17 (17) 16 16 16 17 16 14 16 14 17 17 (17) 17 16 16 (16)

A/B

P

P

P

sl

Full

Full

Full

A/B

sl

sl

sl

P

P

P

sl

9 (9) 2 4 4 4 (4) 4 2 7

Rhy. Fill 1

@5fr. A

@4fr. G#

@2fr. F#

@open E

pinch str.

3

3

3

3

trem.

B

trem.

2 5 4 5 2 4 2 4 1 2 4 1 2 4 1 2 4 1 2 4 5 0 4 0 6 0 7

Fill 4

Asus4/B

Harm.

@5fr. 4fr. 3fr. 4fr. 5fr.

Harm.

5 5 4 4 3 3 4 5

10

A/B (Fill 6)

Repeat Rhy. Fill 3

E6/B

⑥open E

teach me to de - spise, will time make, uh, men more

cresc.

Rhy. Fill 1 (3 times)

⑤5fr. A

⑥4fr. G#

⑥2fr. F#

⑥open E

⑥5fr. A

⑥4fr. G#

⑥2fr. F#

⑥open E

wise? Yeah!

ff

⑤5fr. A

⑥4fr. G#

⑥2fr. F#

⑥open E

Free time B

⑤5fr. A Harm.

Yeah!

Fill 6

A/B

Bass Line for SHAPES OF THINGS

Words and music by
Keith Relf, Paul Samwell-Smith
and James McCarty

Moderate Rock ♩ = 112

ff

*B Mixolydian (B, C♯, D♯, E, F♯, G♯, A)

1st, 2nd Verses

B5 A5/B B5 A5/B

1. Shapes of things be - fore my eyes, ...
2. Now the trees are al - most green, ...

(2nd, 3rd 4th times)

Chorus

E D5 D F♯

Come to - mor - row ...

1st time to 2nd Verse:
2nd time to next strain

dim. *sl.*

Guitar solo

B A/B B A/B

B A/B A G# F# E

E D5 Play 3 times D5 F#5

E F# E Play 5 times

mf

F# 3rd Verse B

cresc. *ff*

Shapes of

A/B B etc. A/B B E6/B

things be - fore my eyes,....

A G# F# E Play 3 times B Free time

ALONE AGAIN

As recorded by Dokken
(From the album: TOOTH AND NAIL/Warner Brothers Records)

Words and music by
Don Dokken and Jeff Pilson



Slow Rock ♩ = 82

Intro

Acoustic guitar
Emsus2

Rhy. Fig. 1

end Rhy. Fig. 1

Chords: C, D, C, D, C, G, D

mf Sustain notes to form chords

sl.

Emsus2

1st Verse
Rhy. Fig. 1

Chords: C, D

Emsus2

I'd love to see_ you in the morn - ing_ light,_ I like to feel_ you when it

Rhy. Fig. 3

w/Rhy. Fig. 1A (below)

Elec. gtr. Chords: C5, G5, D5, E5 (Emsus2), (C), (D)

comes to night,_ 'n' now I'm here and I'm all a - lone,_

Chords: C5, D5, B5, B7sus4, B5, C5, D5

still I_ know_ how it feels, I'm a - lone a - gain._

Rhy. Fig. 2
Emsus2

Rhy. Fig. 1A
Emsus2

Chords: C, D

Chorus

Rhy. Fig. 4 w/Riff [A]

②open E E5 (type 2) D4 D G5 D5 E G F# E E5 (type 2) D5 A5 D4 D
(P.M.) (P.M.) (P.M.)

Tried so hard to make you see, but I could-n't find the

G5 D5 ③3fr. G A5 ②open E E5 (type 2) D5 A5 D4 D G5 A5
(P.M.) (P.M.) (P.M.)

words.

Rhy. Fig. 5 C5 D5 ②open E Em C5 D5 ②open E Em To Coda

Now the tears, they fall like rain, I'm a - lone a - gain with-out you, a - lone a - gain with-out you, a -

Rhy. Fig. 1 (2 times) Emsus2 C D Emsus2 C D

lone a - gain with-out you.

2nd Verse

Rhy. Fig. 1

Emsus2 C D Rhy. Fig. 2 Emsus2 Rhy. Fig. 3 C5 G5 D5

I said stay but you turned a - way, tried to say that it was me,

Rhy. Fig. 1A E5 (C) (D) C5 D5 B5 B7sus4 B5

'n' now I'm here, and I've lost my way, now I know how it feels,

C5 D5 Coda C5 D5 B5 B7sus4 B5

I'm a - lone a - gain, lone a - gain with-out you, a -

C5 D5 Guitar solo E5 C5 ④str. G D5 sl.

lone a - gain with-out you.

rit. a tempo Full Full H P sl.

7 7 7 7 (7) 7 9 10 9 10 7 8

Riff [A]

The musical score for guitar is divided into two systems. The first system features a sequence of chords: C5, D5, B5, and B7sus4. The melodic line is characterized by triplets, slurs, and various articulations such as 'H P' (harmonic/pizzicato), 'Full', '8va Full', 'sl' (slide), and 'loco'. The second system continues the melodic development with further slurs, triplets, and a 'trem. bar' (tremolo bar) section. The score includes detailed notation for fingerings and techniques, providing a comprehensive guide for the performer.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains five measures of music, each featuring a triplet of eighth notes. Above the first measure is a 'C' time signature. Above the second measure is a 'D5' time signature. Above the third measure is a 'sl.' (slur) marking. Above the fourth measure is a 'sl.' (slur) marking. Above the fifth measure is a 'sl.' (slur) marking. The bottom staff is a single-line staff with a key signature of one sharp (F#). It contains five measures of music, each featuring a triplet of eighth notes. Above the first measure is a 'C' time signature. Above the second measure is a 'D5' time signature. Above the third measure is a 'sl.' (slur) marking. Above the fourth measure is a 'sl.' (slur) marking. Above the fifth measure is a 'sl.' (slur) marking. The bottom staff is a single-line staff with a key signature of one sharp (F#). It contains five measures of music, each featuring a triplet of eighth notes. Above the first measure is a 'C' time signature. Above the second measure is a 'D5' time signature. Above the third measure is a 'sl.' (slur) marking. Above the fourth measure is a 'sl.' (slur) marking. Above the fifth measure is a 'sl.' (slur) marking.

Chorus

Rhy. Fig. 4

E E5 (type 2) D4 D G5 D5 (E) G F# E E5 (type 2) D5 A5 D4 D
 I tried so hard to make you see, but I could-n't find the

sl. Full H P sl. P
 3
 Full H P sl. P
 10 12 10 12 10 8 10 8 9 8

G5 D5 ^{3fr.} G A5 ^{open} E E5 D5 A5 D4 D G5 A5

— words. Now the tears, — they fall like rain, — I'm a -

Full H P P 3 Full

Full H P P 17

Rhy. Fig. 5 (3 times)

C5 D5 ^{open} E Em C5 D5 ^{open} E Em

lone a - gain_ with-out_ you, a - lone a - gain_ with-out you, — a -

2 2

sl. P

8 (8) (8) 10 12 12 12 9 10 9 12 10 P

C5 D5 E(root) Em C5 D5

lone a - gain, — a - lone a - gain, —

sl. P

5 7 (8) 7 6 7 0 7 5 7

B5 B7sus4 B5 C5 D5 Slower (♩ = 72) Emsus2

— a - lone a - gain with-out you. —

Acoustic gtr. rit.

sl.

4 4 (4) 4 4 4 5 7

Words and music by
Don Dokken and Jeff Pilson

Intro

Emsus2

c

D

•

1734

5

Emsus2

C

D

Emissus2

C

C

D

1st, 2nd Verses

Emsys2

Emsus2

1. I'd love to see you in the morning light, . . .
2. I said stay but you turned a way, . . .

2. I said stay _____ but you turned a _____ way. . .

CS

G5

105

E5 (Emsus2)

(c)

(D)

C

D5

BS

B7su34

B5

CS

135

Chorus

5

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

D4

G5

D5

Tried so hard...

E5 D5 A5 D4 D G5 D5 A5 E5 D5 A5 D4 D5 *sl.*

G5 A5 C5 D5 [Ⓢ]open E Em C5 D5 [Ⓢ]open E Em *To Coda* *sl.*

C5 D5 Emsus2 C D Emsus2 C D *D.S. al Coda* *sl.*

Coda C5 D5 B5 B7sus4 B5 C5 D5 *rit.*

Guitar solo

E5 C5 D5 E5 *a tempo* *sl.*

C5 G5 D5 E5 C5 D5

C5 D5 B5 B7sus4 B5 C5 D5

sl. *sl.* *sl.* *sl.*

Chorus

@open E E5 D4 D G5 D5 @open E E5 (type 2) D5 A5 D4 D

etc. *sl.* *sl.*

I tried so hard...

G5 D5 A5 @open E E5 D5 A5 D4 D G5 A5

sl. *sl.*

C5 D5 @open E Em C5 D5 @open E Em

C5 D5 @open E Em C5 D5

sl. *sl.*

B5 B7sus4 B5 C5 D5

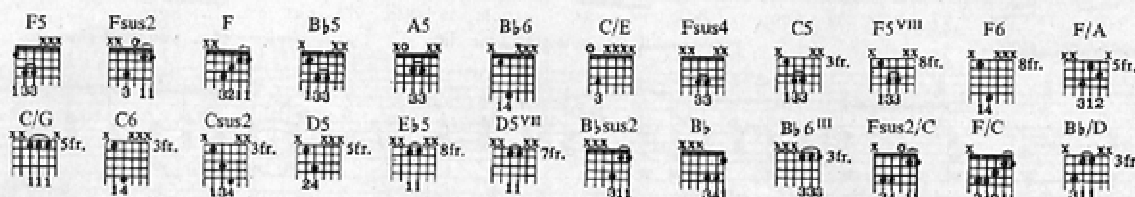
sl. *sl.*

Slower (♩ = 72)
Emsus2

START ME UP

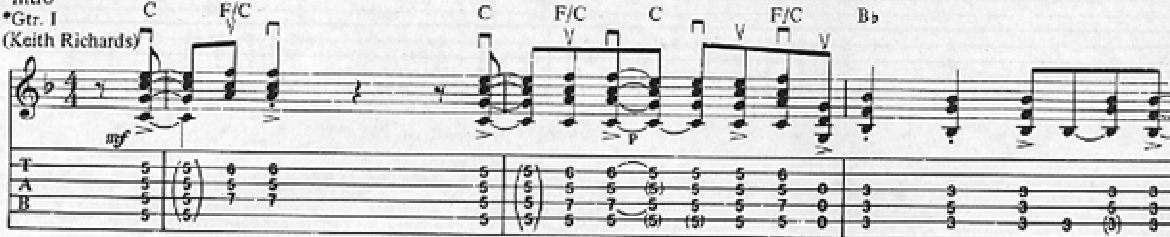
As recorded by The Rolling Stones
(From the album TATTOO YOU/Rolling Stones Records)

Words and music by
Mick Jagger and Keith Richards



Intro Moderate Rock $\text{♩} = 124$

*Gtr. I
(Keith Richards)



*Tune to open G. ⑥ = D, ⑤ = G, ④ = D, ③ = G, ② = B, ① = D



1st Verse



③ open ④ B5 A5 Bb5 Bb6 Bb5 ⑤ open A F5 (root) C/E F5 C/E F5 ⑥ open ④

nev - er stop, — if — you start me up, if — you start me up I'll

A5 Bb5 A5 Bb5 Bb6 Bb5 Fsus2 F Fsus2

nev - er stop, — I've been run - nin' hot, tuh, —

F Fsus2 F ③ open ④ Bb5 ③ open ⑥ 3fr ⑤ 3fr ⑥ open Bb6 Bb5 A G C E F5 Fsus4 Fsus2

you got me just a - bout to blow my top, — if — you start me up, uh, —

sl. rake

(Fsus2) F Fsus2 F ^{open} B \flat 5 B \flat 6 B \flat 5 B \flat 6 B \flat 5 B \flat 6 B \flat 5

if — you start me up I'll nev - er stop, nev - er stop, nev - er stop. I'll nev - er stop. —

H

Chorus

Rhy. $\frac{2}{4}$ Fig. 2A

C5 D5 *sl.* F5^{VIII} w/Rhy. Fill 1 (below) C5 F6 F5^{VIII}

You make a grown — man cry, — you make a grown — man

Rhy. Fig. 2

A.H. — (Sva) — A.H. —

sl.

w/Rhy. Fill 1 C5 F6 F5^{VIII} w/Rhy. Fill 2

cry, — you make a grown — man cry. —

sl.

Rhy. Fill 1

sl.

Rhy. Fill 2

H *sl.*

C5 F/A C/G F/A C/G C5 C6 C5 ^④2fr. open E D C5 Cxus2 C6 C5 C6 *D5 ^{1/2}

Spread out the oil, the gas - o - line, I walk smooth ride in a

p

*Bend D ^⑤ 5fr. 1/2 step and release.

C6 C5 D F Fsus2 F Fsus2 F Fsus2 F Fsus2

^④open 3fr.

mean, mean, ma - chine, steady gliss.

sl. *sl.* *p*

A5 B♭5 B♭6 B♭5 (root) ^⑤open ^④3fr. ^⑤3fr. A G C

start it up. You can

2nd Verse

Repeat Rhy. Fig. 1 & 1A

^③open ^④open E F5 E F5 Fsus2 F Fsus2 F Fsus2 B♭5 A5 B♭5 B♭6 B♭5

start me up, (uh, huh), kick on the start - er give it all you've got, you got, you got, I

⑤ open C/E F5 C/E F5 ④ open A5 B♭5 A5 B♭5 B♭6 B♭5

can't com-pete, with the rid-ers in the oth-er heats, if you

Gtr. III (overdub—standard tuning)

mf *H P H* *Full* *Full* *Full*

5 6 5 6
 5 (5) (5) (5)
 5 7 5 7

sl. *Full* *Full* *Full*

rough it up, (yeah_) if you like it you can slide it up, slide it up, slide it up, slide it up.

Chorus

Repeat Rhy. Fig. 2 & 2A

Repeat Rhy. Fig. 2 & 2A

CS D5 F5^{viii} w/Rhy. Fill 1 CS F6 F5^{viii}

Don't make a grown man cry, _____ don't make a grown man

w/Rhy. Fill [1] CS F6 F5^{VIII} w/Rhy. Fill [2]

cry, _____ don't make a grown _____ man cry, _____

C5 C6 C5 (root) C6 C5 C6 C5 (root) C6 C5 (root) C6 C5 *F5VII E♭5 D5VII *C5

Gtr. I My eyes di - late, my lips go green, my hands are greas - y, she's a

*D & G sigs. only

w/Rhy. Fill [3] Fsus2 F Fsus2 F Bbsus2 Bb Bbsus2

mean, mean, ma - chine, start it up.

3rd Verse

Bb Bbsus2 Bb Bbsus2 Fsus2 F Fsus2 F Fsus2 F Fsus2 F Bbsus2 Bb

You s - start me up, ah, (dig) ah, you've got to... you've got to

Bb 6th Bb Bbsus2 Fsus2 F Fsus2 F Fsus2 F Fsus2

nev - er, nev - er, nev - er stop, slide it up, hoo! Ah, pick it up, just

Rhy. Fill [3]

Chorus
w/Rhy. Fig. 2A

Bbsus2 Bb Bbsus2 Bb Bbsus2 C5 D5 F5 VII

start it up, — start it up, nev - er, nev - er, nev - er. You make a grown — man

(Feedback)

sl.

w/Rhy. Fill 1 C5 F6 F5 VII w/Rhy. Fill 1

cry, — you make a grown — man cry, —

sl.

C5 F6 F5 VII w/Rhy. Fill 2 C5 F/A C/G C5

you make a grown — man cry, — Ride like the wind,

sl.

w/Rhy. Fill [4]

C

at dou - ble speed, I'll take you plac - es that you've nev - er, nev - er seen...

Fsus2/C F/C

Fsus2/C

F/C

Fsus2/C

F/C

Fsus2/C

open

B \flat 5

But start it up, let me tell you we would

3fr. 3fr. 4th Verse

B \flat 6

B \flat 5

B \flat 6

B \flat 5

D

C

C/E

F5

Fsus2/C

F/C

Fsus2/C

F/C

Fsus2/C

But start it up, let me tell you we would

Rhy. Fill [4]

But start it up, let me tell you we would

③open B♭5 ⑤5fr. D *B♭5 B♭6 B♭5 B♭6 B♭5 C Fsus2 F Fsus2

nev - er stop, uh, nev - er stop, uh, nev - er, nev - er, nev - er stop. Start me up.

H P

*D & G strgs. only (next bar also).
w/Fill 1

F Fsus2 F Fsus2 (root) ⑤5fr. D *B♭5 C5 B♭5 B♭/D ⑤3fr. C Fsus2 F †Fsus2 F Fsus2

nev - er stop, nev - er stop. You, you, —

sl. †Top strgs. (this beat only)

F Fsus2 F Fsus2 ③open B♭5 w/Fill 2 C/E F5 C/E F5

you make a grown man cry, — you, —

Fill 1

Full

*slow bend

Full

*The open string is bent by pushing down on it behind the nut with the fret hand.

Fill 2

Full

sl.

Full

10 12 12 10

w/Fill 3

C/E F5 C/E F5 C/E A5 Bb5 A5 Bb5

you make a dead man come, _____

w/Fill 4

C/E F5 C/E F5

you, you, _____

Fretboard diagram showing fret numbers for the guitar part.

Begin fade

Fsus2 F Fsus2 F Fsus2 B♭5 *(3) open* w/Fill *(5)* F Fsus2 (root) FS VIII E♭5 *Fade out*

you make a dead man come, ——— you, you, . . .

The musical score consists of two staves. The top staff is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. There are rests after "come," and "you, you, . . .". The bottom staff is a guitar accompaniment in G major, featuring chords and single notes corresponding to the lyrics. Chords include F#m7(b9), F#m7(b9)/B, and various triads. The piece ends with a double bar line.

Fill 4

Full Full Full Full Full 1/2 1/2

Full Full Full Full Full 1/2 1/2

[illegible]

Bass Line for START ME UP

Words and music by
Mick Jagger and Keith Richards

Moderate Rock ♩ = 124

Intro

3 C F/C C F/C C F/C

mf

1st Verse

Bb Eb/Bb Bb Eb/Bb Bb F5 Fsus2 F Fsus2 F Fsus2

If you start me up...

Bb5 F5 Bb5

Fsus2 F Fsus2 F Fsus2 F Bb5

sl.

F5 1/2 Fsus4 Fsus2 F Fsus2 F Bb5

sl.

Chorus

CS F5 CS F5

You make a grown man cry, _____

sl. *sl.* *sl.*

CS F5 CS F/A C/G F/A C/G CS

sl.

Fsus2 F Fsus2 F Fsus2 F Fsus2 Bb5

You can

sl.

2nd Verse

F5 Fsus2 F Fsus2 F Fsus2 Bb5 F5

start me up, (uh, huh),...

sl.

Bb5 Fsus2 F Fsus2 F Fsus2 F

sl.

Chorus

Bb C F5 CS F5

sl. *sl.*

(F5) C5 F5 C5

(9) 3 0 0 1 0 2 2 3 3 3 5 6 (9) 3 3 3 0 1 3 3 0 3 0 3 3 3 3 3 3 3

sl. sl.

Fsus2 F Fsus2 F Bb

3rd Verse
Fsus2 F F Fsus2 F Fsus2 F Bb

You s - start me up...

Chorus
C5 F5

C5 F5 C5 F5

C5 F/A C/G C5 C Fsus2/C F/C Fsus2/C

4th Verse

(Fsus2/C) F/C Fsus2/C F/C Fsus2/C Bb

F5

Fsus2/C

sl.

But, start it up...

sl.

F/C Fsus2/C F/C Fsus2/C Bb5

sl.

Fsus2 F

Fsus2

sl.

F F Fsus2 F Fsus2 Bb

sl.

Fsus2 F

Fsus2

sl.

F F Fsus2 F Fsus2 Bb

sl.

F5

sl.

Bb

F5

sl.

Begin fade

Fsus2 F

Fsus2 F

Fsus2 Bb5

F

Fade out

MIDSUMMER'S DAYDREAM

As recorded by Triumph
(From the album THUNDER SEVEN/MCA Records)

Words and music by
Rik Emmett, Mike Levine
and Gil Moore

Moderate ♩ = 88

③ = D

This page of musical notation is for a guitar piece, likely from a 20th-century repertoire. It features a treble and bass staff with various musical notations including slurs, accents, and dynamic markings like "Poco più mosso", "cresc.", "mp", and "Harm.". The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and a complex fingering system indicated by numbers 1-5 on the strings. The piece is in 4/4 time and ends with a double bar line and a repeat sign.

Sheet music for guitar, featuring a melody line and a bass line. The melody line includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like *mp* and *sf*. The bass line includes fret numbers and harmonic markings (Harm.).

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